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1872

# Slumber Song

Theodore Oesten

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The views expressed in this paper are solely those of the author.

# COMPOSITIONS

pour Piano par

## THEO. OESTEN.

OP. 56	GONDELLIED.....	4	★
" 91	SCHLUMMERLIED..... <i>Slumber Song</i> .....	6½	"
" 118	DOUX SECRET.....	4	"
" 136	LONG LONG WEARY DAY.....	3	"
" 163	DER ROSE FRÜHLINGSTRAUM..... <i>Roses dream of Spring</i> .....	5	"
" 173	OMBRE LÉGÈRE..... <i>Shadow Air</i> .....	4	"
" 181	FRA DIAVOLO..... <i>Fantaisie</i> .....	10	"
" 236	DIAVOLINA..... <i>Bravour Galop</i> .....	5	"
" 238	IM MONDENSCHEN..... <i>In the Moonlight</i> .....	5	"
" 257	EXAUCE - MOI.....	4	"
" 277	Nº1. GUTE NACHT, DU MEIN HERZIGES KIND..... <i>Good night my child</i> .....	4	"
" 277	Nº2. SCHLAF WOHL, DU SÜSSER ENGEL..... <i>Sleep well thou sweet angel</i> .....	4	"
" 285	IM BLÜTHENTHAL..... <i>Vale of flowers</i> .....	5	"
" 329	HEIMATH SÜSSE HEIMATH..... <i>Home sweet home</i> .....	5	"
" 333	DIE GAZELLE..... <i>The Gazelle</i> .....	5	"
" 334	SERENADE D'AMOUR.....	5	"
" 356	Nº1. TANNHÄUSER, / O du mein holder Abenstern.....	5	"
" 356	Nº2. MARTHA, / <i>Quintett</i> .....	4	"
" 363	ROTH RÖSLEIN..... <i>The little red rose</i> .....	5	"
" 366	IN DER GONDOLA..... <i>Boat Song</i> .....	4	"
" 367	GOLDSCHMETTERLINGE..... <i>The golden butterfly</i> .....	5	"
" 372	MONDNACHT AUF DER ALM..... <i>Moonlight on the Alma</i> .....	4	"

PHILADELPHIA.

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# SLUMBER SONG.

SCHLUMMERLIED VON KÜCKEN.

THEO: OESTEN. Op: 91. N<sup>o</sup> 2.

Moderato con espressione.

ANO.

The musical score is written for piano (ANO.) in 3/4 time. It begins with a tempo and expression marking of "Moderato con espressione." The score is divided into five systems of music. The first system starts with a piano (*p*) dynamic and includes a forte (*fz*) marking. The second system features a crescendo (*cres:*) and a forte (*fz*) marking. The third system includes a mezzo-forte (*mf*) marking and a crescendo (*cres:*). The fourth system contains several piano (*Ped.*) markings and a crescendo (*cres:*). The fifth system includes a piano (*Ped.*) marking, a crescendo (*cres:*), a decrescendo (*dim:*), and a ritardando (*rit:*). The score is marked with various musical notations, including triplets, slurs, and fingerings.



The musical score for "The Rose Tree" is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment, including a bass line and chords. Pedal points are indicated by the word "Ped." and an asterisk (\*) in the bass staff. Measure numbers 3, 4, and 5 are placed above the treble staff. The key signature has one flat (B-flat), and the time signature is 4/4.

4

4 1

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The musical score for 'L'Espresso' by Frédéric Chopin, Op. 10, No. 3, is presented in a two-staff format. The left hand plays a continuous eighth-note accompaniment, while the right hand features a melody with various ornaments and trills. The piece ends with a 'morendo' instruction and a 'pp' (pianissimo) dynamic marking. The score is written on aged, slightly stained paper.



il canto marcato.

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano accompaniment features a prominent bass line with many beamed eighth and sixteenth notes, often marked with a "4" for a four-measure rest. Pedal points are indicated by "Ped." and asterisks (\*). The lyrics "The Rose Tree" are written below the voice staff.

The second system of the musical score continues the piece. It consists of two staves, treble and bass. The treble staff contains a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass staff features a mix of eighth and sixteenth notes, with some measures containing triplets or sixteenth-note runs. Pedal points are indicated by 'Ped.' at the beginning and end of the system, and by asterisks (\*) in between. A forte dynamic marking 'fz' appears in the treble staff. The system concludes with a final measure marked with an asterisk (\*).





First system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*



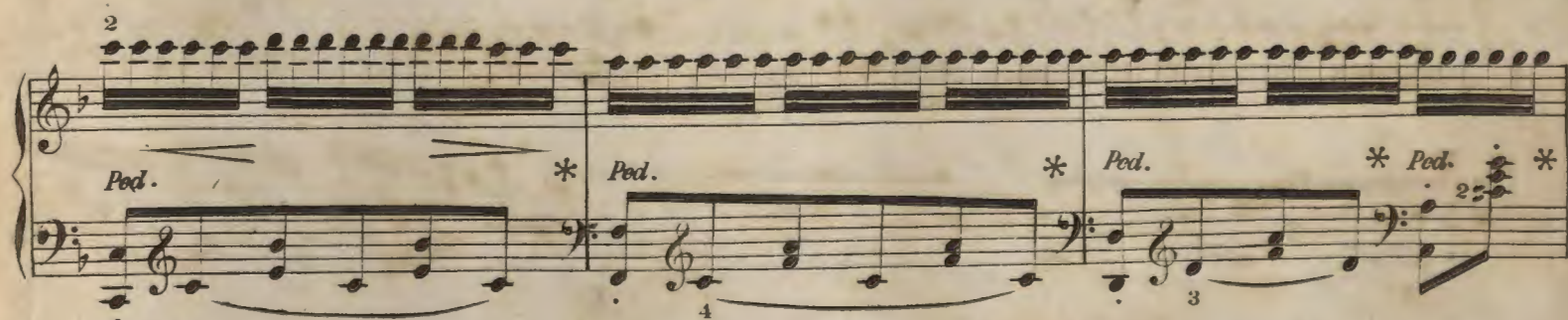
Second system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a crescendo marking. Bass staff has a continuous eighth-note pattern. Pedal markings: Ped. \* Ped. \* Ped. \*

morendo. *p* *p* leggiero.

2 1 + 2 1 + 2 1 + 2 1 + 2



Fourth system of musical notation. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a continuous eighth-note pattern. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*



Fifth system of musical notation. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a continuous eighth-note pattern. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*




This page contains five systems of musical notation for piano. Each system consists of a treble and bass staff. The notation includes various fingerings (e.g., 2 1 +, 2, 2 1 + 2, 2, 2, 4, 1, 7) and dynamic markings (e.g., *Ped.*, *fz*, *p*). Pedal markings are indicated by *Ped.* and asterisks (\*). The music features complex textures, including rapid sixteenth-note passages in the treble and sustained chords or moving lines in the bass. The bottom system shows a change in texture with more complex chords in the treble and moving lines in the bass.





First system of musical notation. The right hand plays chords with eighth notes, and the left hand plays a continuous eighth-note pattern. The instruction *cres:* is written above the right hand. Pedal markings (*Ped.*) and asterisks (\*) are present below the left hand.



Second system of musical notation. The right hand continues with chords and eighth notes. The instruction *sempre cres:* is written above the right hand. Pedal markings (*Ped.*) and asterisks (\*) are present below the left hand.



Third system of musical notation. The right hand continues with chords and eighth notes. Pedal markings (*Ped.*) and asterisks (\*) are present below the left hand.



Fourth system of musical notation. The right hand continues with chords and eighth notes. The instruction *cres: molto.* is written above the right hand. The left hand features a triplet of eighth notes marked with *ff*. Pedal markings (*Ped.*) and asterisks (\*) are present below the left hand.



Fifth system of musical notation. The right hand continues with chords and eighth notes. The instruction *rit:* is written above the right hand. The left hand features a triplet of eighth notes marked with *ff*. The system concludes with the instruction *lunga pausa.* and a fermata. Pedal markings (*Ped.*) and asterisks (\*) are present below the left hand.



G. A & Co. 634. 8



loco. marcato.

Ped. *f* *fp* 8<sup>a</sup> 8<sup>a</sup> 1 1

loco.

8<sup>a</sup> 8<sup>a</sup> 1 1

cres. 8<sup>a</sup> f dim: rit:

8<sup>a</sup> 8<sup>a</sup> 1 1

loco. f a tempo. cres. ff

Ped. Ped. Ped.

fz fz f

Ped. Ped. Ped.



